

Kistner

Kompositionen

für

HARFE.

	M	5
Liszt, Fr. 2 Nottornos aus den „Liebesträumen“ übertragen von <i>Edmund Schuëcker</i> ...	2.	50
Marxsen, E. Op. 14. Divertissement brillant	2.	—
Parish-Alvars, E. Op. 64. La Plainte d'une jeune Fille. Mélodie sans Paroles	1.	—
— Op. 82. Rêveries	3.	—
— Op. 83. Sérénade	1.	50
— Op. 85. Il Papagallo. Souvenir de Nâples	1.	50
— Op. 87. Souvenir de Portici. Marche d'après une Mélodie napolitaine	1.	—
Rubinstein, A. 2 Lieder („Der Asra“ und „Mein Herz schmückt sich mit dir“) eingerichtet von <i>Beatrix Fels</i>	1.	—
— „Es war ein alter König“ übertragen von <i>Beatrix Fels</i>	1.	—
Snoer, Joh. Op. 24. Kleine Vortrags-Uebungen	3.	—
Schütt, Ed. Op. 16 N° 1. Etude mignonne. Transcription par <i>Alphonse Hasselmans</i>	1.	50

Aufführungsrecht vorbehalten

Eigentum des Verlegers.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

(K.K. Oesterr. goldene Medaille.)

Etude Mignonne.

Edouard Schütt Op. 16 N° 1.
Transcription pour Harpe
Alph. Hasselmans.

Molto leggiero e grazioso (♩. = 86)

Harpe.

1. do# (re#) (si#) (sol#) (fa#) (si# - b) (fa#)

2. (sol#) (do#) (re#) (la#) (do#) (la#)

mp cresc. dim.

(sol[♯]) (si^b) (si[♯]) (sol[♯]) (si^b)
p *poco*

exécution (fa[♯]) (do^b) (do[♯]) (mi^b) (do[♯]) (sol[♯]) (do^b)
cresc.

(fa[♯]) (si[♯]) (do[♯]) (sol[♯]) (do[♯]) (mi[♯]) (sol[♯]) (fa[♯])
cresc.

(la^b) (si^b) (do[♯]) (la[♯]) (si[♯]) (fa[♯]) (do[♯]) *poco rit.*
dim. *p*

a tempo

pp

(si⁷)

(sol[#])

(mi[#])

(mi⁷)

(re[#])

(sol⁷)
(do⁷)

(sol[#])
(do[#])

(re⁷)

(la[#])
(do[#])

(la⁷)

(sol⁷)

(si^b)

(si⁷)

(sol⁷)

(si^b)

p

(fa⁷)
(do⁷)

(do^b)
(mi^b)

(do⁷)

(sol⁷)

(do^b)

cresc.

poco

exécution

cresc.

(fa[#])
(si^b)
 (do^b)
 (sol[#])
(do[#])
 (mi^b)
 (sol^b)
 (fa^b)

(la^b)
(si^b)
 (do^b)
(la^b)
 (si^b)
(fa[#])
 (do[#]) *poco rit.*

dim. *p*

a tempo

mp

(si^b)
 (fa^b)
(do^b)
 (si^b)
(mi^b)

The musical score consists of five systems of staves. The first system includes a treble and bass staff with a key signature of two sharps (F# and C#). It features a *cresc.* marking and various accidentals and slurs. The second system includes a *ff* (fortissimo) dynamic marking and fingerings (1, 2, 3, 4) for the right hand. The third system includes a *p* (piano) dynamic marking and fingerings (1, 2, 3, 4) for the right hand. The fourth system includes a *rit.* (ritardando) marking followed by *a tempo* and a *p* dynamic marking. The fifth system includes various accidentals and slurs.

The notation includes various musical symbols such as notes, rests, slurs, and accidentals. Specific markings include:

- cresc.* (crescendo)
- ff* (fortissimo)
- p* (piano)
- rit.* (ritardando)
- a tempo*

Fingerings are indicated by numbers 1, 2, 3, and 4. The score also includes various accidentals and slurs throughout the piece.



#80

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University